4:Latcham F-5 (1888-1893) 1909 SG4 Araucanians SG4

reised or lowered as desired. Both these cross-bars are provided with rows of tiny wooden pins over which the warp is stretched. The shuttle is long and needle-shaped, and is used alternately with either hand. The weft is beaten down with the same shuttle, or sometimes by a rude wooden comb. When the cloth to be woven is all one colour, the wool is dyed before the weaving begins. When stripes or designs of other colours are to be introduced the web is stretched on the frame, and the parts not to be dyed are bound round very tightly, the binding being sometimes greased. These parts are after carefully given the colour required. The colours principally used are black, blue, vermilion, yellow, and green. The dyes are for the most part vegetable, but some mineral colours and earths are known. The dyes are extremely fast, and retain their bright tints till the garment is worn out.

Skins.—Formerly the whole dress of the Araucano was composed of skins. Now they are seldom used for this purpose, but serve as rugs, beds, saddle pads, etc. They have two ways of preserving and preparing skins, one retaining the hair, and the other converting them into a kind of leather. In the first case, the fresh skin is stretched out on the ground, and pegged down with small wooden pegs, the inner side uppermost. When it is thoroughly dry, it is worked up with the hands and softened. The instrument employed for this purpose is peculiar. It is formed of a forked stick of some hard wood, one leg of which is left longer than the other. The inner surface of the fork is shaved away to form a sharp edge which is also notched. At the joint of the fork a piece of flint, iron, or other hard substance with a rough edge, is fixed as firmly as possible. The instrument is hung to a post by its longer limb, and the skin drawn to and fro in the notch of the fork. This is continued until it is completely softened. In the case of straps and thongs, they are afterwards rubbed with grease to keep them supple and to prevent them from fraying.

To remove the hair from the skin, it is first soaked in wood ashes and water. On being taken out it is scraped with sharp stones, shells or knives, on the inner surface, until the roots are loosened, when the air is plucked out. The skin is then dried and treated in the manner described already.

The principal skins used are those of the puma, guanaco, wild cat, coypu (a kind of beaver), fox, deer, otter, and dog; also sheepskins, and the hides of horses and cattle.

Pottery.—The Araucanos have acquired considerable skill in the fabrication of this article. The Indian territory is rich in different coloured clays, those most used being red, black, slaty blue, ochreous, and white, the red and black predominating.

The pottery is generally made by the women of the family, who use no other tool than a spoon-shaped stick to smooth the surface, which they do by wetting the stick. They fashion their ware by welding with their fingers. The base is formed in a single piece, and the vessel built up by strips of clay being added and worked in. The clay is of sufficient consistency to retain any form given to it. Each layer as it is laid on is smoothed over with the spoon.

The usual forms given to the household ware are those known as pitchers, pans,

4:Latcham F-5 (1888-1893) 1909 SG4 Araucanians SG4

323 415 The usual forms given to the household ware are those known as pitchers, pans, and pots. Both the pitchers and the pots are made with two ears or handles, and only differ in their relative diameters. Occasionally the jars or pitchers are given the shape of some animal, usually a sheep, dog, or pig, but are very rudely modelled.

Besides the coarse pottery used for domestic purposes, the Araucanos make a finer kind such as is frequently found in their burying places. The shapes most in use for this ware are bowls and small pitchers. It is made from a fine red clay and generally ornamented with designs of other colours, sometimes painted, sometimes formed of clays of other colours let in like mosaic. The principal colours used for these designs are white and black.

323 A glaze is given sometimes by the addition of a little ground quartz or felspar, or more commonly by throwing handfuls of salt into the vessels when they are at a red heat. The ovens are simple holes in the ground kept filled with burning embers and ashes, and the cooling is done gradually.

One particular kind of ware, very highly prized among the tribes, is ornamented in a peculiar manner. The design is traced out while the clay composing the vessel is still plastic. Following this design a clean groove is cut about an eighth of an inch deep. The vessel is then baked. On cooling, a fine white clay mixed with powdered shell is pressed into the grooves, and carefully scraped over afterwards to leave a smooth clean-cut surface. The inside is lined with the same mixture, and again set to bake in a fierce fire, which causes the clay in the design to set. This ware is not glazed but is brought to a bright surface by polishing. The designs [531] most used are chevrons, checquers, triangles, lozenges, herring bones, and a kind of fretwork pattern. All the patterns used are composed of straight and parallel lines.

372 *Fire.*—There seem to be no special rites connected with fire or its maintenance, although formerly there may have been. The Indian now obtains his fire in the orthodox civilised way, by using matches, or with flint and steel. Occasionally I have seen it produced by the friction of two sticks, one hard and pointed, the other rotten and extremely dry. The pointed stick is rolled rapidly between the hands and works as in a socket, considerable downward pressure being used. A remnant of old usages may be noted in the custom among the Indians of covering up the embers at night with ashes so that they are still smouldering in the morning.

262 *Food.*—The food of the Araucano is abundant, nutritive and varied. The country itself produces more than sufficient for his needs; although of late years owing to the settling and colonisation of this portion of Chili, the sale of Indian lands, and their confinement to reserved territories have brought about a considerable modification in their mode of living, and they have found it more necessary to recur to agriculture and the rearing of flocks and herds.

[137] First among the natural products are various classes of tubers, especially the wild potato (*poñi* pronounced *ponyi*). Edible roots are extremely abundant, as also several kinds of wild cereals, from the most important of which, millet (*huegeu*) and rye (*magu*), they make a coarse unleavened bread.

5:Cooper E-4 (no date) 1946 SG4 Araucanians SG4

Dyeing.—Dyes of many colors, the majority of them derived from plants but some from earths, were used to tint the wool. Mineral substances were used to dye wool black, red, yellow, and white; plants, for black, blue, green, red, yellow, coffee, and violet. (Cf. list of plant dyes in Lothrop, 1930, pp. 333–35.) Indigo was obtained by barter. Wool in natural coffee color and grays was also used.

A technique of tie-dyeing of the white warp, before the weft is woven, with ties of string and maki bark is described in detail by Felipe Reyes (*in* Guevara Silva, 1913, pp. 176–77; cf. Latcham, 1909, p. 339; Lothrop, 1930, p. 328; Millán, 1934, 1:220–22); a technique of combination tie- and resist-dyeing of the white warp, with the use of a white clayey earth paste as a resist, by Claude Joseph (1928 a, pp. 1029–1031).

Skin dressing.—The skins of various wild and domesticated animals, such as the puma, guanaco, wildcat, coypu, fox, deer, otter, sheep, horse, cattle, and dogs, were used as rugs, beds, saddles, straps, etc. If dressed with the hair on, the skin was stretched out, pegged on the ground. When dried, it was softened with the hands and by drawing to and fro in the notch of a forked stick hung to a post. Straps and thongs were rubbed with grease to keep them supple. To remove the hair, the skin was soaked in wood ashes and water, then fleshed with sharp stones, shells, or knives, until the roots of the hair were loosened. Then the hair was plucked out, and the skin dressed as above (Latcham, 1909, p. 339). According to Félix José (1916, 2:96), salt was put on skins to prevent rotting, they were softened by hand, and were then anointed with grease.

Pottery.—Pottery has been made and widely used by the *Mapuche-Huilliche* since pre-Hispanic times. Their country is rich in suitable clays. Pottery making was the woman's task. Tempering was done with fine sand or pulverized rock or shell; shaping, by the coiling method (pl. 154, *left*); smoothing, with a spatula, usually spoon-shaped. The kilns were pits dug in the ground or on hillsides, or firing was done inside the dwelling. Vessels of many kinds were made (pl. 154, *right*): Cooking pots, large jars with rounded or flat bases and without handles for carrying water or holding chicha, single- and double-bellied pitchers with one or two handles, the kütru metawe (an effigy pitcher crudely resembling a steamer duck), plates, dishes, etc. Some of these types are seemingly of rather recent introduction. A common pitcher type early depicted (Marcgrav, 1648, ill. p. 284) and occurring archeologically (Medina, 1882, figs. 184, 204–07) has a globular belly, rather narrow neck, and a single handle. In general, the pottery of the *Mapuche-Huilliche* and archeological specimens from their area are distinctly inferior in workmanship and decoration to the pottery of the historic and prehistoric cultures to the north and and northeast of the *Araucanian* region. Except for some geometric

5:Cooper E-4 (no date) 1946 SG4 Araucanians SG4

323 Except for some geometric
[331] designs on some of the archeological finds around Valdivia, most earlier *Mapuche-Huilliche* pottery was undecorated, and of comparatively crude workmanship. (For details on techniques and types, cf.: Latcham, 1928 b, pp. 47–56, 195–219; Guevara Silva, 1929, 2:247–62; Claude Joseph, 1931, pp. 43–48.)

324 **Stoneworking.**—The early *Mapuche-Huilliche* made considerable use of chipped-stone artifacts, such as arrowheads, and of polished-stone ones, such as celts and perforated rings, but no detailed accounts of processes of chipping, polishing, or drilling have come down to us.

325 **Mining and metallurgy.**—Some use was made by the *Mapuche-Huilliche* in pre-Hispanic times of gold, silver, and copper for adornments, utensils, and weapons, as evidenced by the not infrequent mention thereof in the very early chroniclers (e.g., Ercilla, 1910, p. xix; Mariño de Lovera, 1865, pp. 112, 125; González de Nájera, 1889, pp. 46–47; Bascuñan, 1863, p. 201; Rosales, 1877–78, 1:159).
[316] Some mining for or gathering of gold was done by the *Araucanians* apparently on their own, under pressure from the very early conquistadors. Probably, too, some rough shaping and hammering was done. But there is no record of smelting or other metallurgical processes in any of the early sources (McClafferty, 1932, pp. 36–40).

Even silversmithing, as practiced so skillfully by the 19th-century *Mapuche-Huilliche*, begins to be described in our sources only after the close of the 18th century although it may have been developed a little earlier. Poeppig's *Pehuenche* of the Antuco region (1835–36, p. 386) used pointed stones instead of hammers in their silversmithing. Silversmithing, too, is first reported among the *Araucanian*-influenced *Tehuelche* only in the first third of the 19th century, about a century after their acquisition of horses and other *Araucanian* elements (Cooper, 1925, p. 408). In modern *Mapuche-Huilliche* silversmithing, crucibles of stone, with bellows, were used to melt the silver coins. The molten metal was poured into clay or sand molds (Edwards, 1929, p. 63), and after cooling, was worked with file and hammer over an anvil. The various products were used chiefly as female adornment and saddle-gear ornamentation. (For details on silversmithing techniques and products, cf.: Claude Joseph, 1928 b; Guevara Silva, 1929, 2:274–83.)

372 **Fire making and illumination.**—Fire was made with a drill, before the introduction of flint-and-steel and matches. The hearth (domo, "woman"), with a small perforation in the center, was held on the ground with the feet; the drill (wentru, "man"), twirled with the hands. The only record, to the present writer's knowledge, of producing fire by striking two stones together is that by Oña (canto 4, 1917, p. 144), from Talcaguano region, near the *Mapuche-Picunche* borderline, and the account given by this none-too-reliable writer may not refer to an aboriginal fire-making method proper. Fire,

5:Cooper E-4 (no date) 1946 SG4 Araucanians SG4

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[P. 734 B]

PLATE 154.—Araucanian pottery. *Left: Mapuche* coiling technique in pottery making. *Right:* Types of modern *Mapuche* pottery. (After Claude Joseph, 1931, figs. 16, 20.)

10: Hilger E-5 (1946-1952) 1957
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Pottery: 1, Various types in use in Aleşón area. 2-4, Courtesy Museo Nacional de Historia Natural, Santiago de Chile.

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[p. 188(D)]

10: Hilger E-5 (1946-1952) 1957
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285 fruitum. If given reasonable care, a lepú will give 10 years of service. The lepú I saw were 2 to 4 inches deep, 14 to 15 inches in diameter at the bottom, 20 to 23 inches in diameter across the top, and 3 to 5 inches along slanting sides.

POTTERY MAKING

323 [462] Pottery making is the work of women. The traditional ollas (potlike containers) and cántaros (juglike containers, pl. 45, *1*) are still the chief articles made and are still used in many households. Schoolgirls older than 12 had made useful miniatures of ollas and cántaros, and also whorls for spindles.

Brown and black clays are used in pottery making. An Alepúe woman found black clay "for these cántaros, near the Pacific; none around here [on the hills] is any good. I searched for three days and finally found this." Another woman had used brown clay. "I know one piece of land in which there is much of it; most of the women get it there."

As an adhesive, women were using finely ground pumice found both along river beds and on the shores of the Pacific. "It is a smooth white stone; pounding it to powder takes longer than shaping an olla." A mixture of clay and pumice is saturated with water, and then well worked with the hands.

The coil method is used in making pottery. A woman wishing to make an olla uses both hands to roll out a lump of clay on a hard surface. With this roll she forms the bottom of the olla—"the bottom decides the size of what I am making." From there on, the olla is built up with one continuous coil—the end of one roll and the beginning of the next are joined by being pinched together. As the building process proceeds, shaping is done. Also the woman, at certain stages, pats the molding with both hands simultaneously, with one on the outside and the other on the inside, and then smooths both inside and outside surfaces by rubbing them. Great care is exercised to make the inside surface very smooth—positively no rough spots must be left for food to adhere to. When completely molded the outer surface is made still smoother by being rubbed with the back of a mucha shell (strombell) in Alepúe area; and with the tip of a cow's horn in Pangulpulli area. "But the inside, I again rub with my finger tips so I can feel any rough spots I may have missed."

The olla must be dried gradually; if dried fast, it may collapse. In general, it is kept away from the fire for a week—"it depends upon the weather." Then it is put into a wihal and hung at some distance

18: Hilger E-5 (1946-1952) 1957
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above the fire but close enough to be affected by its warmth. After 323
two weeks it is set at the edge of the fire and left there for several days, "until the feel of my hands tells me it is ready to be set directly on the fire." After several hours on the fire, it is ready to be used for cooking purposes. A cántaro is made in the same manner as an olla, except for its shape. Since a cántaro is not used for cooking, the firing process ends after it has been hardened at the edge of the fire.

The two cántaros shown on the bench in plate 45, *1*, were being used for carrying and storing water. The one to the left is 7 inches deep; the one to the right, 9 inches; both are 3 inches wide at the opening. The little "tail" on the one at the left facilitates pouring.

All the pottery I saw was undecorated. Most of it was black, though some was brown; and several cántaros in Alepúe area were of a reddish color, produced by smearing a coating of red clay over the pottery. In Pangipulli and Alepúe areas pottery "of a different color than that made by the Mapuche" is sometimes turned up when plowing. Such pottery is spoken of as trulúi; that made by the Araucanians themselves, as wishún. Félix José records (1916, vol. 1, p. 223) trulúi as probably having been the work of Spaniards.

SILVERSMITHING

Specialists formerly knew the art of silversmithing—an art, it 325
appears, now lost. "I know it was done by hammering silver nuggets or silver coins, but that is all I have heard anyone else say about it, alas," said a 70-year-old Pangipulli man. "If we want any silver ornaments, we buy them from Chilenos. It is said that these Chilenos traded them in when Mapuche needed flour or clothing. I know that some of these Chilenos robbed old Mapuche graves to get them." An Alepúe man had heard it said that occasionally a man had all the silver trimmings of his horse's harness melted down and had silver ornaments made for his wife. In Alepúe area today a Chilean makes creditable copies of old ornaments. "This stickpin was made by him; he made it to resemble one my mother uses." A 12-year-old schoolgirl wore earrings made by him, "like the ones women formerly wore, my grandmother told me."

SUMMARY

This account is based almost entirely on data collected by the writer 105
and a field assistant in 1946-47 during personal interviews with 79 Araucanians in areas around Alepúe, Pangipulli, Coñaripe, and Boroa in the provinces of Cautín and Valdivia in Chile.

The literature calls these people Araucanians; they call themselves

10: Hilger E-5 (194[illegible]-1952) 1957
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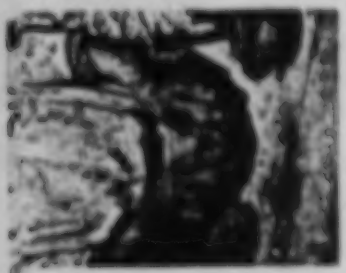

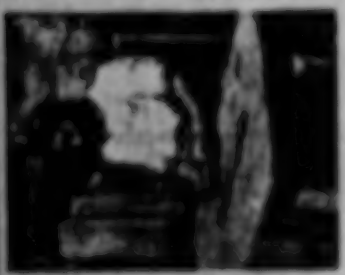
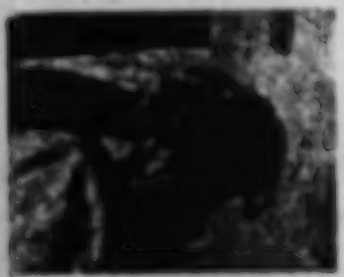

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10: Hilger E-5 (1946-1952) 1957
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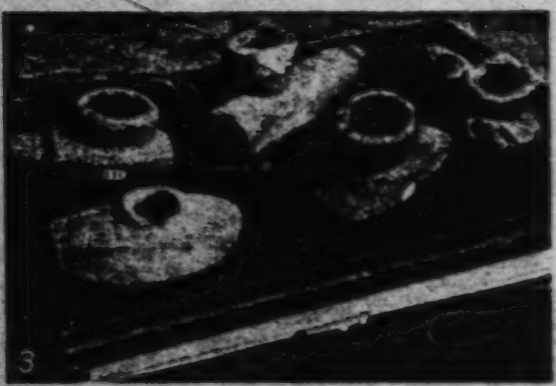

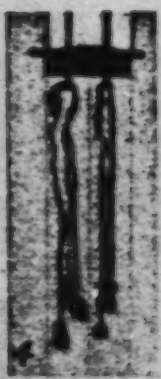

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Pottery and implements and objects of stone: 1, Jug (metawe), and 2, a ball of stone used in a boleodora. 3, Pottery pipe bowls, and 4, two boleodoras. (1, 2, 3, and 4, collection of Parque Nacional de Lanin.) 5 and 6, Two stones to which Araucanians attach significance. (Courtesy Bertha Ilg-Koessler.)

[p. 364 (D)]

10: Hilger E-5 (1946-1952) 1957
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286 386 police for damaging trees if I take bark off of them or dig up roots that I would like to use in dyeing. Then, too, dyes bought in stores are not too expensive, and there is considerably less work using them."

Today, as formerly, plant dyes are set by being boiled in human urine. Alum is used in setting commercial dyes, except purple; but it will not set plant dyes. Purple is set with a sulfate.

BASKETRY

285 Baskets were made by both men and women. Those used for carrying or for sifting coarse material and for threshing wheat with the feet were made of split coliñüe stalks or coliñüe rind (pl. 74, *4*); those used for finer sifting were made of the vine of weliüwel (unidentified). Winnowing trays were made of vine also; only men made these. Baskets were woven; winnowing trays were coiled.

POTTERY

323 Making pottery was the work of women. "Formerly, every adult woman knew how; today, few desire to learn the art." Today cántaros, ollas, pipes, cups, plates, and pifalka are made for use at the gillatun, and only an occasional woman makes some pieces for kitchen use (pl. 73).

Pottery was made of clay mixed with sand and the sap of maqui as adhesives. It was either modeled from a single lump or made of coils.

The most commonly used clay was yellowish-red, known as raq; it was found in many places. White clay (mallo), a rare kind, was more coveted; it was found only in certain spots near creeks. Most pottery found in excavations today was made of white clay. A woman prepared white clay for pottery making by working it into powder with her hands and then pushing it through a krilko (sieve) until it was nearly as fine as dust, when she mixed it well with the juice of crushed leaves of maqui, "a very sticky juice, indeed." The least desirable clay for pottery was chapad (mud). Kolupan told of green earth that was also used formerly; it was fetched from "a far away place where we went to get it."

There were no standard sizes or shapes of pottery; nor were models followed, except certain animal patterns which seem institutional (cf. pl. 76, *1*). In general, pottery was neither glazed nor decorated. A glaze could be produced by smearing the surface with maqui juice before the pottery cooled after being fired. Sometimes clay was mixed with sand containing mica for "mica made the pottery look pretty." Polishing was done with a smooth stone before firing.

10: Hilger E-5 (1946-1952) 1957
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Decorations, if any, were painted or incised designs of lines and dots. The curator of Museo Nahuel Huapi believed them due to Quechua influence. No informant had painted designs on pottery, nor did any informant remember seeing anyone else do so. None attached any meaning to the designs. Informants had heard old persons say, however, that painting was done before pottery was fired. Paint was made by cooking earth with specific plants and then working the mush thoroughly with the hands. Dark blue was obtained by cooking earth with stems of maqui or michai; guanaco color, by cooking earth with bark of maitén. Black earth was used for black, "but we got it from the south; it is not found here."

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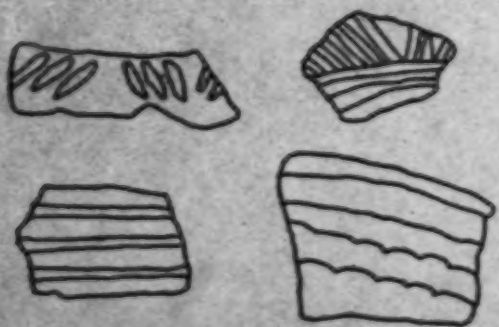

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FIG. 10.—Pottery designs. (Sketches made from potsherds the writer picked up at a grave disturbed by workmen digging a ditch near Colhúe Có.)

Potsherds of a dark color thrown out of a grave by workmen while digging a ditch near Colhúe Có in 1951 were decorated either with obliquely incised line designs, incised ridges, or elevated bands (fig. 10). One potsherd, painted white, is decorated with both horizontal and oblique brown lines.

SUMMARY

It is not clear whether the Araucanians in Argentina are indigenous or whether they migrated there from what is now Chile. In pre-Spanish days the Argentine Araucanians were hunters; in post-Spanish days they raised sheep, cattle, and horses, and were, to a small degree, interested in horticulture and agriculture. Today, having been dispossessed of their lands, they lease land for cultivation and grazing purposes. The Argentine Araucanians, along with the Chilean Araucanians, form the Araucanian linguistic family.

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